

BULLETIN OF THE  
ART INSTITUTE  
OF CHICAGO  
MARCH NINETEEN TWENTY-FOUR



ST. MARTIN SHARING HIS CLOAK. EL GRECO. LOAN COLLECTION

VOLUME XVIII

NUMBER 3



ASSUMPTION OF THE VIRGIN. PERMANENT COLLECTION

### EL GRECOS IN THE ART INSTITUTE

**I**N the last few decades El Greco has emerged from the limbo of secondary artists to become a guiding flame for the new movement. His importance was established only after that of Manet. Cézanne hardly fans criticism to greater heat than this Cretan, called his forerunner, whose death occurred in 1614. El Greco has been variously described as Byzantine, Baroque, Gothic, astigmatic, mystic, mad.

He was not mad. Pacheco, a feeble artist but a capable critic, visited El Greco three years before his death, and praised his wit while deprecating his work. He was a non-conformist in life as in art,

living in the Ghetto, but luxuriously, and dying in debt. He dared to sue the king and to win. A trace of Whistler's perversity as well as his litigious bent clings to the scanty records we have concerning this alien in Spain who refused to confess a knowledge of its language and to explain to the tribunal his reason for coming to the country, who continued to sign his name, Domenico Theotocopuli, in Greek characters, so that, though the most Spanish of painters, he became known as "El Greco." The remarkable elongation of his drawing was not disordered vagary but deliberate rhetoric. Pacheco saw in his house wax models as well as oil sketches of all his compositions. He was capable of self-hypnosis but also of self-direction.

We owe the full unfolding of his personality to his inability in two royal commissions to please Philip II; he was thus spared the slavery to the court into which Velasquez was drawn fifty years later. Neither was his subjective nature checked by material want. The paintings not paid for as commissions he valued beyond price, giving them as security for loans.

The early paintings declare a Venetian training. He had come to Venice from his native Crete. Titian, then aged, was his master, Tintoretto rather his model. He had left Venice for Rome where he momentarily felt the spell of Michelangelo's mighty figures. Italy, pagan and brilliant, was exile to his spirit; it never was at home until at an age near thirty he found his way to Toledo. The Spanish capital, a fortress of reactionary and devout Catholicism, directly opposed the excesses of papal indulgence. With this conventual spirit El Greco was in full accord. In his paintings the warmth of Venetian atmosphere was soon transformed into the pale cold light of Toledo. It has been said that Crete gave him his life, Toledo his brushes.

The altarpiece of Santo Domingo el Antiguo with its sculptural ornaments was his first Spanish commission and probably the occasion of his coming to Toledo. The central theme of this monumental work, "The Assumption of the Virgin," dated

1577  
Inst  
has  
Inf  
Mac  
exhi  
a de  
sent  
like  
alt  
the  
John  
rect  
at t  
Trin  
is a  
rere  
In t  
to b  
leng  
piec  
tions  
are c  
ing i  
mass  
both  
light  
her s  
is st  
tunic  
as th  
To t  
matu  
beau  
If  
open  
comp  
ized  
by t  
ment  
Span  
ling  
artist  
in th  
the l  
paint  
called  
perio  
ment  
even  
this  
tation

1577, has belonged since 1906 to the Art Institute. Authorities of Santo Domingo had sold it to Don Sebastian Gabriel the Infante, who retained it after he left Madrid for Pau. After his death it was exhibited at the Prado, and finally sold to a dealer. Two paintings at the sides representing St. Benedict and St. Bernard have like the Assumption been replaced in the altarpiece by copies. Below the copies at the sides are St. John Evangelist and St. John Baptist. In the opening of the architectural pediment is the Sacred Face, and at the summit of the composition the Trinity. The architectural arrangement is an elongated transcription from the reredos of Santa Maria Formosa at Venice. In the major theme, which was the first to be painted, El Greco obviously challenged comparison with Titian's masterpiece at the Frari, Venice. In both Assumptions the earthly and the heavenly groups are clearly separated by a gray mist holding in balance the primary colors that are massed above and below. The Virgin in both is projected against a glory of yellow light; but while Titian's Virgin soars and her supple drapery swings about her, ours is static, and below her magnificent red tunic the blue mantle falls in broad planes as though carved in some resisting stone. To the cherubs of Titian El Greco adds mature angels of baroque, sculptural beauty.

If the groups below, separated by the open tomb, are self-contained as though composed in the round, they are yet organized into the upward sweep of the ascent by the overlapping, growing, linear movement. Portraits appear among them, Spanish countrymen arguing and marveling with others of Venetian type. The artist has contrived to center our interest in their exposition rather than in that of the heavenly assemblage. In the later painting, "The Burial of Count Orgaz," called the last of El Greco's Venetian period and one of the greatest, the elements of mysticism and portraiture are even more poignantly contrasted. By this Assumption El Greco made his reputation as a great Venetian, yet it contains



ST. FRANCIS OF ASSISI. LOAN COLLECTION

the germ of his later manner when Italian masters are dethroned by the claims of his own genius. His palette is already determined; yellows are chilled with gray, red with violet. In the group of mourners on the right the primaries are gathered into more complex hues approaching the close harmony of his later work.

The execution of this majestic work opened to the Cretan the opportunity to paint an altarpiece for the Cathedral, and that led to the long series of religious paintings for the churches and convents of Toledo. He painted portraits splendidly and objectively even in his last years, but in the religious subjects he gave his own nature its voice, struggling to capture in color the emotions that stirred him. Form he held secondary to light, and that to color. Michelangelo, he said, could not paint; that is, he was not a colorist. Six



ANNUNCIATION OF THE VIRGIN. LOAN COLLECTION

of the religious subjects which, unlike the Assumption, he frequently repeated may be seen in the Loan Collection now installed in the Spanish Gallery.

In "The Parting of Christ and the Virgin" which was executed for the convent of San Pablo Ermitaño between 1586 and 1594 Spanish types are chosen. Sensitiveness in the interplay of the fine hands and a tenderness of regard that is somewhat rhetorically emphasized, reveal the depth of feeling that now possessed the artist. The blues, green, and cool red have the surfaces of precious stones and are set forth in what M. Barrès has well called the clarity of the stars. The green flesh shadows recall the Byzantine inheritance of early Italian painting, an echo strengthened by the conventional balance of the figures.

Hands again play a rhythmical part in the dual painting of St. Peter and St. Paul,

composed near the same period. Although the canvas must be considered to be a school piece, yet it duplicates the composition of the subject seen in the master's painting at the El Greco Exposition of 1902 in Madrid. The colors are not the clear yellows and keen reds that we recognize as his, but the types are those crystallized in the oft-repeated subjects of his brush.

In the standing St. Francis the conception is taken, though possibly not by El Greco himself, from his dual painting of St. John the Evangelist and St. Francis in the Prado. That very Byzantine St. John was similarly coupled with a St. John the Baptist of the same period, 1594-1604, for a church in Toledo. Rhythm with the other figure demanded in the original a forward motion which, although not repeated here, accounts for the position of the left foot, the demonstrative gesture of the left hand, and the curving outline of the cloak. The gaze of our St. Francis overlooks a desolate world. In the long series of studies made by El Greco resignation is the attribute of this saint. The asceticism is not more marked here than in the usual version, kneeling before the crucifix, the skull beside him, or receiving the stigmata. In a number of instances we find an approach to this version in the wan expression, the placing of the attenuated hands, and the cloud-formed halo. The brushwork, according to Dr. Mayer, may not be entirely that of El Greco, but the scheme of coloring introduces us to his gray manner, the tones revolving in a narrow circle around the neutral.

A more graceful coloring ripples over the "St. Martin Sharing his Cloak," a repetition by El Greco of his larger painting formerly in San José, now in the Widener collection. That painting is of the period just before 1600. Ours is slightly later, somewhat changed in color, though not in matter. Colors thinly painted

over the red ground, glow through the veil of gray. Green in the mantle running between the figures centers the coloring. The bronze of subdued lustre in the damascened armor of St. Martin approaches the ivory white of his horse through the lambent gold and green of the beggar's figure. Here is the undulating rhythm, the dramatic lighting, the expressive attenuation, of the artist's mature period, and here the colors are the constructive material of a rhythmic design, as they are with Cézanne. El Greco, however, recognizes three planes, and maintains a contact with reality. The landscape, in the lower corner of which is the Greek signature, is the gray Toledo that could be seen from the artists's house near Santo Tomé. The slight figure of the saint is that of Manuel Theotocopuli, the artist's son. The horse, it has been noted, like the horse of St. George in the primitive painting of this collection, bears relation to the "rider of the white horse" of the Apocalypse, often seen in Byzantine art.

Ruddy flesh-tones become foreign to the manner of the painter's last decade. The head "An Apostle," signed and authoritatively painted with rapid, fluid strokes, has the violet magic of twilight. Several series of apostles are known, to



AN APOSTLE. LOAN COLLECTION

none of which this apparently belongs, although the St. James the Less of the Provincial Museum at Toledo is similarly conceived. The yellow cloak is open thus at the throat, the head is lowered to one side, the brows uneven, the light flicking the cheek and chin, and the hand is nervous and impotent.

El Greco's last religious paintings are withdrawn from time and place. The ideas haunting him lifelong are intensified. The Annunciation, for example, was frequently reconsidered, and in our version, which is typical, essentials stand for the architectural setting of the earlier manner. Mary lays one hand on the book of prayer; her sewing-basket with hieratic insistence represents her world. As the wings of the radiant visitor are a whirl of motion, so is his right arm eloquent of the "Blessed art thou among women." The dove swings in the pendulum of light which touches the outlines of the Virgin's figure, and holds the angel in its rhythm.

Domenico Theotocopuli, the Cretan, was buried with ecclesiastical honors in Santo Domingo el Antiguo, the convent-church which had brought him to Spain.

PARTING OF CHRIST AND THE VIRGIN.  
LOAN COLLECTION

His school dwindled; his coloring was deprecated. Even Velasquez who inherited his gray veil used it differently. His Byzantine symbolism and his baroque excess of expression were not of interest to an era primarily concerned with perfect drawing. In the latter part of the last century the subjective in painting began a new ascendancy and claimed the Cretan for its precedent. M. C.

### SOME EXAMPLES OF THE VIRGIN AND CHILD IN FRENCH GOTHIC ART

THE popular worship of the Virgin reached its height in the fourteenth century. The tenderness of her legends appealed to the imagination of the men of this time, already fired by the teachings of St. Francis. Poets celebrated her as the Queen of Heaven, whose sheer

beauty uplifts humanity, and whose power far exceeds that of all the saints because she is nearest to God and He can refuse her nothing.

In the twelfth century and earlier the majesty of the Virgin as the Mother of God was emphasized and this tradition held through the early years of the thirteenth century, when the great cathedrals of France were built. But presently a new spirit arose. A remarkable

book was written, inspired by Franciscanism, "The Meditations on the Life of Christ," in which emphasis was placed on the human and emotional side of the Gospels. The artists adopted with enthusiasm the new iconography, and such emotional scenes as those relating to the Passion, which had been but touched upon before, were now elaborated and dwelt upon. The familiar subject of the Virgin and Child received a similar emotional treatment and new human values so that the infant Christ could be loved and worshipped in a familiar way. Thus, the sacerdotal gravity with which the enthroned Virgin held the Holy Child became a gesture of motherly tenderness. The fourteenth century artists represented her as a gentle, indulgent mother with a playful, often capricious baby. Three of the examples here illustrated, from the collections of the Antiquarian Society, may be dated within the fourteenth century; the earliest is the seated Virgin and Child, which still retains some of the idealistic, majestic quality of thirteenth century types.

The stone group, still possessing much of its original polychromy, and the wooden group represent the middle fourteenth century type. The first is restrained but full of human charm, the second tends to be a trifle mincing and the Child gleefully



VIRGIN AND CHILD, FRENCH  
MIDDLE FOURTEENTH  
CENTURY



VIRGIN AND CHILD, FRENCH  
FIRST HALF FOURTEENTH  
CENTURY





VIRGIN AND CHILD, FRENCH  
SCHOOL OF TROYES. EARLY  
SIXTEENTH CENTURY

holds an eagle. The archaic treatment of the bird suggests that it is the work of some provincial artist who clung to older traditions; the model was evidently an aristocratic lady, self-conscious of her fashionable charm. The production of such groups was enormously prolific, just as was that of ivories with similar scenes and although the general level of an accomplishment was credit-

able, it cannot be said that many surviving works bear the marks of artistic greatness. Their chief distinction is grace, elegance, and charm.

By the fifteenth century the Gothic spirit was losing its vitality and its final phase may be studied in the group probably dating from the early sixteenth century when a late Gothic school flourished at Troyes in Champagne. It is, however, still characterized by that return to an earlier simplicity and directness which arose during the fifteenth century. The types of the Virgin and Child are *bourgeois* and without the affectation of fourteenth century examples. The flavor of the Renaissance is caught by the odd little dress of the Infant and the cup which he holds. A certain *bonhomie* or good nature is expressed in these late representations. Comparing her to the Italian Madonna of the time, Male says: "The French Virgin is not a noble lady, but both she and her Child are nearer to the people,

their instincts, and the warm hearth of life." This judgment holds largely true in the case of all Gothic sculpture in France, which is a popular reflection of the religious and social development of the time. It is seldom productive of masterpieces after the thirteenth century, except perhaps in Burgundy during the fifteenth century and in the case of Michel Colombe, but it always fulfills the demands of a highly imaginative and prosperous burgher civilization. H. S.

#### AN EARLY SKETCH BY VAN DYCK

A SMALL sketch for "Samson and Delilah" by Van Dyck has recently been acquired by the Art Institute. It is interesting from several points of view: to the artist and student, for its intrinsic merits as a composition; to others, as an example of Van Dyck's early period when the influence of Rubens was paramount in his work, and also as contributory evidence to the theory that Van Dyck was responsible, in part at least, for a number of paintings formerly attributed to his master.

Van Dyck painted few Biblical subjects. Such as he did paint were executed for the most part when, still a youth, he worked in the studio of



VIRGIN AND CHILD, FRENCH  
SECOND HALF FOURTEENTH  
CENTURY



SAMSON AND DELILAH. VAN DYCK

Rubens; his subsequent visit to Italy and his later residence in England gave him a popularity as a portrait painter that left him little time or inclination for other themes. During the time of his apprenticeship to the older Flemish artist, he is known to have painted at least two versions of the Samson and Delilah legend. One of these, now in the Dulwich Gallery, London, shows the sleeping Samson sprawled with his head in Delilah's lap, while a servant approaches, scissors in hand, to cut his hair. The other, in the Austrian State gallery, Vienna, formerly the Hofmuseum, represents the shorn hero, rudely awakened from slumber, torn from the arms of Delilah and struggling against the band of Philistines. Our sketch is a study for the latter painting.

In composition the study is very like the finished work. Delilah, on her couch at the left of the picture, watches the struggles of Samson, surrounded by Philistine soldiers. Her figure is nude except for a rose-colored drapery about the lower part of her body; her face is seen in profile; she observes Samson's plight passively. In the finished picture, Delilah, a more voluptuous type, more akin to Rubens' women, feigns greater grief. There is remarkable vigor in the huge figure of Samson in the sketch, and he appears to resist the Philistines even more fiercely than in the large canvas. The execution of the sketch is brilliant, the group around Samson composed in a half-circle; behind them the light of a torch, within candle-light.

There is a close connection between this painting and that of the same subject, generally attributed to Rubens, in the Alte Pinakothek, Munich. The composition is almost identical in the two paintings. The Munich canvas shows the same arrangement of the figures, and the infuriated Samson of this painting, with his upraised arm and struggling posture, is more nearly like the Samson of Van Dyck's sketch than the figure in the pupil's finished painting in Vienna. The semi-circular composition is the same, and there is again the interesting combined light of torch and candle. Even the figure of the old servant is present behind Delilah, and in both paintings a small dog crouches at the foot of her couch. The sketch points to the fact that not only the greater part of the execution of the Munich painting was done by Van Dyck but that the original composition was likewise his, and not Rubens'.

Recent investigation has, indeed, transferred to Van Dyck credit for much of the work executed in Rubens' studio between the years 1617 and 1621, work formerly unhesitatingly ascribed to the master. Van Dyck began his artistic studies very early and at the age of ten had entered the studio of Hendrik van Balen, an historical painter and once a fellow-pupil of Rubens'. At the age of fifteen or sixteen the boy realized his wish to become a pupil of Rubens. Easily the most brilliant of the master's apprentices, Van Dyck soon began to work with Rubens on many of his commissions, and it is now difficult in many cases to say where the work of one ceases and that of the other begins. Always sensitive and sedulous, the young Van Dyck absorbed much of his teacher's method. "Until a short time ago," says Dr. Bode, "the majority of Van Dyck's paintings of his early period were ascribed to Rubens, and are even still admired by some as his masterpieces. This is explained by that impressionable and dependent element in Van Dyck's nature which led to his almost assimilating the manner of Rubens during those years when he was his fellow-worker and pupil." Despite the



close resemblance between the paintings of the two artists during this period, Dr. Bode has found plenty of evidence in contemporary documents and in the works themselves to establish the real scope of the role that Van Dyck played in Rubens' commissions.

Although strongly influenced by Rubens, Van Dyck had certain decided qualities of his own that stamp his youthful work. His peculiar manner of drawing hands and feet was one—those long, tapering hands so characteristic of his later English portraits and usually so uncharacteristic of the matter-of-fact Englishmen to whom they were assigned. Even in our sketch the hastily painted hand of Delilah is long and slim; indeed her whole figure is here more delicate and lithe than in the finished painting, which, executed under the master's scrutiny, was more infused with Rubens' spirit. "In painting flesh," says Dr. Bode, "he (Van Dyck) avoids the cool bluish half shadows and the red tone which are so characteristic of Rubens: his half shadows have a gray tone which occasionally merges into greenish, and the deep shadows are a warm, sometimes almost fiery brown. . . . The colors are laid on more evenly than with Rubens; the ground is sometimes left in the very large paintings. The under-painting, which then appears, is generally gray, while that of Rubens, which is particularly prominent in the half shadows, is brown. The master's treatment is fluid, in the earlier period occasionally rather glassy, whereas the pupil lays on his colors dryly and thickly; the latter nearly always paints on canvas, while Rubens prefers wood. Generally speaking, Van Dyck in this period exaggerates his master's peculiarities in every way: his figures are still more colossal and muscular, his colors still richer and more brilliant, his execution still broader and more fugitive."

Dr. Bode places the "Samson and Delilah" in the Munich Pinakothek as "almost entirely Van Dyck's work." His opinion is corroborated by other critics, Dr. Glück, Dr. Oldenbourg, and Dr. Valentiner. Our sketch furnishes further evidence. R. M. F.

## CHICAGO ARTISTS' EXHIBITION

THE Twenty-eighth Annual Exhibition by Artists of Chicago and Vicinity opened at the Art Institute on February 1 and will continue until March 11. Two hundred and five paintings and twenty-four pieces of sculpture were selected for the exhibition by the jury, which was composed of: George W. Stevens, director of the Toledo Museum of Art; Samuel L. Sherer, director of the St. Louis Art Museum; Charles H. Worcester, art collector, Chicago; John W. Norton, instructor in the Art Institute school, and Albin Polasek, head of the sculpture department of the Art Institute school.

Prizes awarded by the Committee on Paintings and Sculpture of the Art Institute were:

The Mr. and Mrs. Frank G. Logan Medal with five hundred dollars, to Leopold Seyffert for his painting, "A Portrait;"

The Fine Arts Building Purchase Prize of five hundred dollars for a painting to be given to the Chicago Public School Art Society, to Pauline Palmer for "Just Us;"

The Mr. and Mrs. Frank G. Logan Medal with two hundred dollars, to John F. Stacey for his painting, "From an Essex Hillside, Connecticut;"

The Edward B. Butler Purchase Fund of two hundred dollars for an oil painting to be presented to the public schools of Chicago, to David L. Adam for "The Old Woodchopper;"

The Mrs. Julius Rosenwald Purchase Fund of two hundred dollars for an oil painting to be presented to the public schools, to James T. Nolf for "Thunder Cloud;"

The Rogers Park Woman's Club Prize of one hundred dollars for a painting by a woman, to Mary H. Wicker for "*Intérieur des Clottes*."

Prizes awarded by the jury of the exhibition were:

The William Randolph Hearst Prize of three hundred dollars, to Leopold Seyffert for "A Portrait;"



PORTRAIT OF H. O. TANNER, BY H. DUDLEY MURPHY  
PRESENTED BY FRIENDS OF AMERICAN ART

The Joseph N. Eisendrath Prize of two hundred dollars, to Stark Davis for his painting, "The Red Bird;"

The Harry A. Frank Prize of one hundred and fifty dollars for a figure composition in oil, to Abram Poole for "Diana;"

The Business Men's Art Club Prize of two hundred dollars for a meritorious landscape in oil, to Frederic Tellander for "In the Hoosac Valley;"

The Marshall Fuller Holmes Prize of one hundred dollars, to Frederic M. Grant for his painting, "Pastorale;"

The Chicago Woman's Aid Prize of fifty dollars, to Agnes Cook Gale for "Head" (sculpture);

The Robert Rice Jenkins Prize of fifty dollars, to James Topping for "Alleghany Mountains, Winter."

The Municipal Art League Prize of one hundred dollars for portraiture was awarded by the jury and three members of the Municipal Art League to Arvid Nyholm for his "Portrait of Mrs. H. Cochran."

The Mrs. John C. Shaffer Prize of one hundred dollars for an ideal conception in sculpture was awarded by the jury and three members of the Municipal Art League to Angelo Ziroli for "The Dancing Girl."

The Englewood Woman's Club Prize of one hundred dollars was awarded by the jury and three members of the Englewood Woman's Club to Mary H. Wicker for "Intérieur des Cloîtres."

The Arché Woman's Club awarded a purchase prize of four hundred dollars to Anna Lynch for her painting, "Still Life: Flowers."

## NOTES

DEPARTMENT OF MUSEUM INSTRUCTION—The series of lectures on subjects related to home decoration will be continued throughout March on Monday afternoons at two-thirty. These lectures are free to members. Non-members may attend upon payment of fifty cents, or the Museum Instruction Department class ticket will admit them. The schedule of lectures will be found on the last page of the BULLETIN.

Mr. Scholle continues his series of talks on "Mediæval Figure Sculpture in France" on Thursday afternoons at three o'clock. His subjects are:

2. Cathedral sculpture in the thirteenth century. March 6.
3. Stone sculpture in the fourteenth century. March 13.
4. Late Gothic stone sculpture. March 20.
5. Mediæval wood sculpture. March 27.
6. Mediæval ivory carving. April 3.

The third series of lectures by curators will be given by Mr. Charles Fabens Kelley, Curator of Oriental Art, who will speak on "The Art of the Far East." Mr. Kelley's lectures will be illustrated by slides and the collections in the Art Institute. The series will be held on Thursday afternoons at three o'clock, beginning April 10. The fee for the course is five dollars, and advance registration is requested with Miss Helen Parker, Museum Instructor. Members will be given preference in registration, as the class must

be limited in size. The subjects of Mr. Kelley's lectures are as follows:

1. Hindu and Buddhistic influences on Indian art.
2. The Mughal invasion.
3. Early Chinese bronzes, sculpture, and pottery.
4. Chinese painting and sculpture.
5. Japanese architecture and sculpture.
6. Japanese painting and minor arts.

Attention of members is called to the Story Hour for children, which is held

every Saturday morning at ten o'clock and is free to the children of members.

The regular daily classes in art appreciation continue and may be entered at any time. A schedule will be sent upon request.

CHANGES OF ADDRESS—Members of the Art Institute are requested to send prompt notification of any change in address to Guy U. Young, Manager, Membership Department.

## ACCESSIONS AND LOANS

### PAINTINGS AND SCULPTURE

Spring Rains, painting by W. Victor Higgins. *Gift of the Friends of American Art.*  
 Portrait of Henry O. Tanner, by H. Dudley Murphy. *Gift of the Friends of American Art.*  
 Nathan Hale, bronze by Frederick Macmonnies. *Lent by Mrs. S. W. Allerton.*  
 Girl's head, bronze by E. A. Bourdelle. *Lent by Mrs. Walter S. Brewster.*  
 10 paintings by Marie Laurencin, 8 by Braque. *Lent by the Arts Club of Chicago.*

### ORIENTAL ART

36 Oriental bookbindings. *Lent by Kirkor Minassian.*  
 8 Cambodian pieces of Sculpture. *Purchased from the Nickerson Fund.*  
 Korean tea pot. *Lent by Russell Tyson.*  
 2 T'ang pottery horses' heads. *Lent by Samuel Marx.*

### PRINT DEPARTMENT

Charcoal portrait by John Singer Sargent. *Lent by Mrs. R. T. Crane, Jr.*  
 Drawings by Redon and Faggi, 2 by Whistler. *Lent by Mr. and Mrs. Walter S. Brewster.*

### CHILDREN'S ROOM

3 African, 2 Burmese, 1 Mexican woven objects; 6 African combs. *Purchased.*

### DECORATIVE ARTS

Posset pot and cover. *Gift of Mrs. Hodge for Blanxius collection.*  
 Brussels lace veil. *Gift of the Antiquarian Society.*  
 2 glass, 5 pottery objects, modern French. *Gift of Messrs. Aldis and Tyson.*  
 Old brocades. 3 lent by Mrs. W. R. Linn, 2 by Mrs. Edward Bennett, 27 by the Museum of Fine Arts, Boston; 9 by Mrs. Watson Blair, 22 by Dikran Kelekian, 16 by P. W. French & Co., New York; 1 by Mrs. N. Nagel, 18 by L. Maurice, 17 by Mrs. William O. Goodman, 4 by Mrs. Joseph L. Valentine, 15 by E. L. Ashley, 1 by Mrs. Potter Palmer, 1 by T. W. Robinson, 1 by O. S. Berberyan, 2 by Mrs. E. Rockefeller McCormick, 2 by Mrs. Walter S. Brewster.  
 Eighteenth and early nineteenth century English decorative art—carved gilt mirror, lent by Mrs. Arthur Ryerson, 2 early nineteenth century gilt and black chairs, 2 colored engravings by Boydell, lent by Mrs. Rosecrans Baldwin; 2 chairs, 1 settle, lent by Mrs. Joseph L. Valentine; 16 pieces lent by Mrs. R. T. Crane, Jr., 7 by Mrs. Jacob Baur, 5 by Mrs. E. S. Rosenbaum, 1 by Mrs. E. G. Foreman, 5 by Mrs. Samuel Marx, 5 by Mrs. Augustus Carpenter; 36 pieces silver, English, oil painting by Zoffany, lent by Mrs. R. T. Crane, Jr.

## EXHIBITIONS

MARCH—JUNE, 1924

- December 5—March 15—French Color Engravings of the Eighteenth Century, lent by Arnold Seligmann, Rey & Co.  
 January 1—March 15—Eighteenth and Nineteenth Century Drawings, lent by Thomas Agnew & Sons.  
 January 12—March 15—Society of Graver-Printers in Colour (London).

February 1—March 11—(1) Twenty-eighth Annual Exhibition by Artists of Chicago and Vicinity. (2) Fourteenth Annual Exhibition of Etchings, under the management of the Chicago Society of Etchers. (3) Arts Club Exhibition of Paintings by Marie Laurencin and Georges Braque.

February 15—Exhibition of Eighteenth Century English Silver under the auspices of the Antiquarian Society.

February 22—March 9—Exhibition of Art Work from the Chicago Elementary Schools.

March 20—April 22—(1) Twenty-first Annual Exhibition of the Chicago Camera Club.

(2) Paintings by Leon Gaspard (3) Fourth International Exhibition of Water Colors.

(4) Paintings and Lithographs by Arthur B. Davies. (5) Arts Club Exhibition of Paintings by Rockwell Kent.

May 1—June 1—(1) Thirty-seventh Annual Chicago Architectural Exhibition. (2) Twenty-second Annual Exhibition of Applied Arts.

May 7—July 1—Exhibition of the English Society of Wood-engravers.

June 10—July 1—Exhibition of Work by Students of the Art Institute School.

### LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, MONDAYS AT 2:30 P.M.; TUESDAYS AND THURSDAYS AT 4:00 P.M. NEARLY ALL ILLUSTRATED BY STEREOPTICON.

#### FEBRUARY

28 Lecture: The Veiled Prophet of Arabia. Mrs. Rosita Forbes.

#### MARCH

3 Lecture: "The art idea and its relation to the home." Alfonso Ianelli.

4 Concert: Chamber music. By the Beethoven Trio.

10 Lecture: "Wall papers." Stewart Waring.

11 Lecture: "Heraldry and posters." Wallace Rice.

17 Lecture: "Modern French decorative art." Hardinge Scholle.

18 Lecture: "Art in common things." Mrs. Pauline Palmer.

24 Lecture: "Pottery and porcelain." A demonstration. Mrs. Myrtle Merritt French.

25 Lecture: To be announced.

31 Lecture: "Silver and table arrangements." Miss Mary Scovel.

### SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock. George Dasch, Conductor. Admission 15 cents.

### THE ART INSTITUTE OF CHICAGO

#### OFFICERS

CHARLES L. HUTCHINSON . . . . . President

MARTIN A. RYERSON } . . . . . Vice-Presidents

FRANK G. LOGAN }

ERNEST A. HAMILL . . . . . Treasurer

ROBERT B. HARSHE . . . . . Director

CHARLES H. BURKHOLDER . . . . . Secretary

#### Curator of Oriental Art

. . . . . CHARLES FABENS KELLEY

#### Curator of Prints and Drawings

. . . . . WILLIAM McC. McKEE

Curator of Decorative Arts . . . . . BESSIE BENNETT

Assistant Curator of Decorative Arts

. . . . . HARDINGE SCHOLLE

#### Curator of Buckingham Prints

. . . . . FREDERICK W. GOOKIN

Manager Membership Dept. . . . . GUY U. YOUNG

Librarian, Ryerson Library. SARAH L. MITCHELL

#### Printing and Publications

. . . . . WALTER J. SHERWOOD

Superintendent of Building . . . . . JAMES F. McCABE

Dean of the School. . . . . RAYMOND P. ENSIGN

#### STAFF OF THE MUSEUM

Director . . . . . ROBERT B. HARSHE

Assistant to the Director

. . . . . CHARLES FABENS KELLEY

Secretary . . . . . CHARLES H. BURKHOLDER

GO

ga  
ge-  
by

of

ls.  
b.  
rs.  
of

2)

VS

tt

k.

Y

E

T

E

N

G

L

B

E

N